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paralleled service Mr. Morgan rendered to his country by bringing to it the wealth of artistic material which has been enumerated, and what a great event the exhibition of such a collection will be. It is too early yet to fix a date for the opening of the exhibition, but we hope to be ready in January.

For the exhibition of the Morgan Collection, practically the entire upper floor of the new addition of the Museum building at the northeast corner will be set aside, and plans which had previously been made for its occupancy will be deferred, the only exception being a small room adjoining the older building, which has been reserved for the portion of the Moore Collection now temporarily retired. About 20,000 square feet of floor space will thus be assigned to the exhibition, with a corresponding amount of wall space, in a series of splendidly lighted halls and galleries; and the public may be assured that the staff of the Museum will unite in making every effort to have the setting of the collection worthy of its great importance and its arrangement such as will bring out as effectively as possible the qualities of the various classes of material which it embraces. The plans that have been developed thus far to this end are purely tentative in character, and liable to constant change as the work proceeds. We are therefore not in a position to give any account at present of the proposed method of installation, though one point which will be of interest may be touched upon. It was the late Mr. Morgan's wish — indeed he made it a condition — that if he sent the famous Fragonard panels to the Museum, they should be placed in a setting like that in which they hung at Prince's Gate, and this will be done. The Prince's Gate room will be reproduced as accurately as it can be, the original paneling, cornices, and doors being used for the purpose, thanks to the generous coöperation of his son, and thus not only will the panels themselves be displayed in a most attractive manner, but the Museum will have, in this room, an added memorial of the great collector.

E. R.

THE ARMOR OF SIR JAMES SCUDAMORE

THE Museum added to its collection in 1911 two incomplete suits of Elizabethan armor, decorated in bands engraved and partly gilded, which came from an English manor-house, Holme Lacy, in Herefordshire. This was the ancient seat of the family of Scudamore-Stanhope, now represented by the Earl of Chesterfield, and here the armor had remained since the time when it was borne by Sir James Scudamore. Sir James, it may be mentioned, was well known in his day as gentleman usher at the Court of Elizabeth, and a personage of sufficient prominence to warrant Spenser's referring to him in the *Faerie Queene*. He was a man of means and we may safely assume that his panoply for tournaments and court ceremonies was prepared by the best artist-armorers. He is pictured in one of the suits in a full-length portrait in the possession of the present Lord Chesterfield (Fig. 3), and he appears in the second suit under the name of Mr. Skidmuer, in a contemporary colored drawing (Fig. 4), in the celebrated armorers' pattern-book — believed on weighty grounds to have belonged to the royal armory of Greenwich — now preserved in South Kensington Museum.

It is rare in these days to discover armor which belonged to definite personages, hence it may not be out of place to review as best we may the history of the present pieces. Probable it is that they never strayed far from the home of their owner. They may originally have been mounted on racks or manikins after the prevailing fashion and dismembered when Holme Lacy was remodeled, toward the end of the seventeenth century, at which time probably some of the most decorative pieces were hung about the house. In fact, we know that they were displayed separately, for when the armor was examined old wires were found in place by means of which pieces had been attached to pegs or brackets. Later on, the pieces were taken down, some were lost, the rest stored and

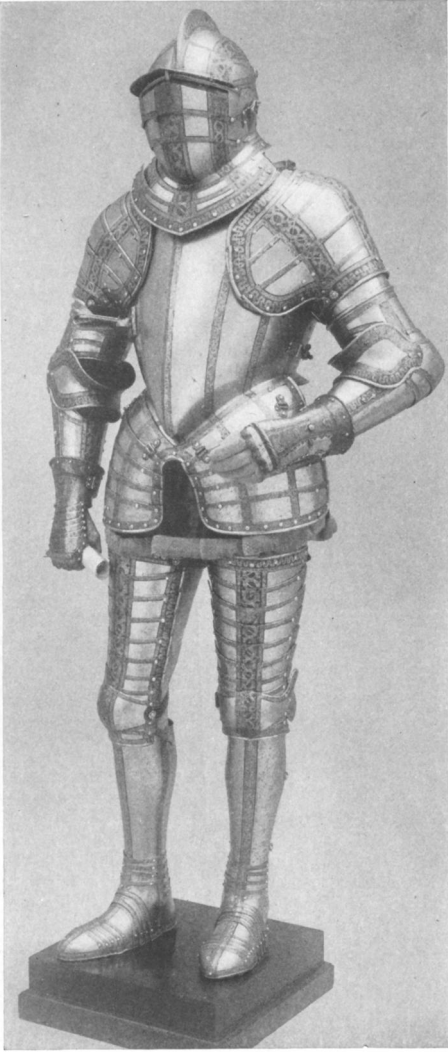


FIG. 1. ARMOR OF SIR JAMES SCUDAMORE
AS AT PRESENT EXHIBITED

forgotten. It was only in 1909, that all parts that remained of the armor reappeared when the contents of the ancient manor-house were overhauled for public sale. They were discovered by a London antiquary, who had been asked by Lord Chesterfield to visit Holme Lacy and expertize the art objects, and it is he, Mr. Henry Lenygon, who has kindly given the following details as to where and how the armor was found.

"It appears that when Holme Lacy was rebuilt in the reign of Charles II, a part of



FIG. 2. HELMET OF SIR JAMES SCUDAMORE

the older building remained untouched, the 'Henry VIII tower,' and in the attic many objects had been stored away for generations: here were found large decorative paintings, wood carvings from mantels and cornices, and stacks of Tudor doors. Under a litter of odds and ends lay a long chest and in this the armor was lying in a confused mass. Nearby was a low window through which the rain had entered at various times, for the floor had rotted and the bottom of the chest had evidently been damp." This was clearly not the best storage place for armor, and one little wonders that some of the pieces had been greatly injured, especially at the

points where they came in contact with the damp wood. In fact, at all points the armor was sadly rusted, and evidently the first view of the chestful of fragments was not exciting, for the visitor placed upon it an upshot price of only twenty pounds. And in the catalogue of the sale the lot was described in but a few words. Apparently none of the auctioneers or their advisers realized the importance of their find. On the other hand, collectors and special antiquity merchants were not long in finding out that the armor was of the best quality, of historical interest, and of great pecuniary value. One of these merchants, accordingly, who scented a profitable bargain, took prompt measures to obtain the armor before it could be sold publicly; he visited the owner, made certain statements, and upon payment of a considerable sum was given an order to withdraw the lot from the sale. This procedure, as one might have prophesied, caused comment; several who came to the auction declared publicly that they would have given a much higher price than the owner had obtained. Furthermore, it appeared that the London purchaser was holding the armor at a very high price. These things, in due course, came to the attention of the former owner, who was led to declare that he had been persuaded to sell under unfair representation and that he would take means to recover his property. Then followed a lawsuit which ended in a verdict that the armor should be returned to Lord Chesterfield. It was soon after this that the Museum secured the objects privately at the instance of its President, J. Pierpont Morgan.

The armor purchased represented, as above noted, parts of two harnesses. Of one suit the head-piece was lacking, of the other the corselet; in both several plates were missing, as well as the gauntlets. And one who did not know armor might well have been disappointed at the condition of the pieces when they came to the Museum; they were rusty, detached, broken, and special technical skill was required to put them in proper order. Fortunately the Museum's armorer, Daniel Tachaux, was at hand to under-



FIG. 3. PORTRAIT OF SIR JAMES SCUDAMORE
REPRODUCED BY PERMISSION OF THE RIGHT HON. THE EARL OF CHESTERFIELD

take the work and the results have been excellent. At first it was thought that the suit had originally been given a russet color over its bright areas, after the fashion of a number of later harnesses, but a more careful examination of the pieces showed that the armor was primitively white, almost silver-like in its brilliant polish. This became clear when the helmet was taken apart and when various plates of arms and legs were unriveted, for here appeared the primitive surface, mirrorlike,

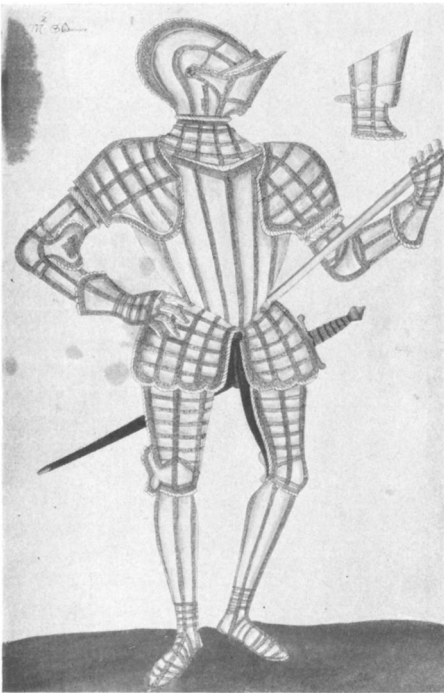


FIG. 4. CHESTERFIELD ARMOR
FROM A DRAWING
IN THE SOUTH KENSINGTON MUSEUM

retained for over three centuries fresh from the hand of the armorer. This may be seen, for example, at points on the elbow guard pictured, enlarged, in Fig. 5.

The restoration of the Chesterfield armor was of necessity a laborious task. The etched surfaces were carefully cleaned and the rust removed by brushing and by the aid of a delicate burnisher, this following

treatment with oils and ammonia. Each tracery in the pattern, it was found, had to be cleaned separately. Then the rusted surfaces were polished and the missing plates added, etched and gilded. In all cases, however, where a missing fragment was replaced care was taken to engrave upon the surface of the plate the date of the restoration and the signature of the maker. And these restorations will also be noted in the descriptive label. For temporary exhibition parts of the two suits have been associated, Fig. 1.

As to where and when the present harnesses were made. They are of closely similar workmanship, and there can be little doubt that they were produced in the same place. And we have evidence that one of them was made in the royal atelier at Greenwich, for it is figured in the ancient pattern-book (see Lord Dillon's *Almain Armourers' Album*, 1905, W. Griggs, London). The artist who prepared it is currently given as Jacob Topf (1530-1597) a well-known armorer who worked especially at Innsbruck for the Austrian Court. The armor, on this assumption, would be German or Austrian, made in England by a visiting armorer. This, in a word, is the present verdict of the most competent English authorities. They do not believe, furthermore, that their country was producing skilful armorers in Elizabethan times, but depended upon Almain and other imported artists for their best harnesses. It must be admitted, on the other hand, that the evidence is painfully meager which connects the Innsbruck armorer with the Greenwich workshop, and we may even be skeptical whether the inscription in the album on the Lee and Worcester suits, "Thes peces wer made by me Jacobe," refers to Jacob Topf; it may rather be the remark of an English armorer whose family name Jacob, Jacobe, or Jacobs, was not at all an uncommon one. The latter view is the more probable when we consider that Topf was working from the year 1575 and thereafter, not in Greenwich but in Innsbruck, and we are sure that some, if not many of the "Topf" harnesses, were made after 1575: thus Hatton's suit is dated

1585, and Leicester's is of similar date. Moreover, it may be borne in mind that the known work of Topf in the Vienna Museum does not agree satisfactorily with the work of these English harnesses. The present writer has come to the conclusion, therefore, that further examination of the English records will show that a school of English armorers had arisen in the royal armor-ateliers, as a result of grafting several generations of armorers of various nationalities, mainly German, upon an English stock, and that already features had appeared in this English armor to distinguish it from Continental. Lord Dillon objects that these harnesses could not be English since certain parts of them, e. g., the brayette, were not worn in England at that time. But it might be equally well maintained that these pieces were rarely, if ever, worn in other countries at this date, and they were merely "rudimentary organs," as the evolutionist would say, persisting in the full panoply of a *grand seigneur*. And it is clear to us that the present Scudamore harnesses are English harnesses, and that they have distinct family likeness to the other suits known to have been produced in Greenwich. Thus

we have only to compare the shape and set of the heavy head-piece, with its peculiar apertures and clasps; the massive shoulders with embossed eminences which cover the metal shoulder-clasps of the corselet; the elbow and knee guards with their shell which attaches in a separate piece; peculiarities in hinges and fastenings — and in general a certain "heaviness" in form, large-jointed, and loose-fitting, all in the substantial honest "comfortable" work which marks the English artist-artisan.

It may be worthy of note, finally, that the present harnesses, defective as they are, form an appreciable fraction of known Elizabethan harnesses of their class. The Greenwich album figures twenty-nine suits, and only ten, (including the present examples) appear to have survived, and of these all are more or less incomplete. The only harnesses more complete than the Scudamore ones are those of the Earl of Worcester (the Tower of London), Sir John Smith (the Tower), Sir Christopher Hatton (Windsor), the Earl of Pembroke (Wilton House), Sir Harry Lee (Armourers' Company in London), and Lord Buckhurst (Wallace Collection). B. D.



FIG. 5. ELBOW GUARD